

AGO NEWS

A publication for Members • Volume 13, Number 9

Crisis Looms: Help Save the AGO



Dear Members,

THIS IS AN URGENT REQUEST FOR YOUR HELP – NOT YOUR money. We are calling on you to raise your voice on our behalf.

We face a critical financial shortfall in our base operating grant from the Ontario government and we are fighting for increased support. Over the past ten years, our base funding has been raised by just 67 percent, compared to increases of about 115 percent for our sister institutions. During this period, the Ontario government has recognized our growing operating needs and has tried to alleviate severe operating problems with one-time "band-aid" grants. However, the provincial government has a legal obligation to fund the operation of our institution by providing the AGO with an adequate annual budget. Sporadic "band-aid" grants are not allowing this institution to fulfill its responsibility to the people of Ontario.

It is critical that we redress the balance.

The AGO needs \$6 million added to its operating base just to carry on at its present level of activity, and to operate its increased physical plant. We must convince the provincial government to incorporate this \$6 million into our annual allocation of operating funds to ensure the institution's stability, both now and in the future.

Six million dollars may seem like a large amount for the Ontario government to commit to the Art Gallery of Ontario, especially during this difficult economic period. To put this amount into context, \$6 million represents .01 percent of Ontario's annual budget of \$48.5 billion.

The recession has had a devastating effect on the Ontario economy. This makes our task even harder, but if we fail, hundreds of jobs will be lost, and all AGO programs will be either cut back or eliminated.

The Art Gallery of Ontario has had a long tradition of fiscal responsibility. Our institution has survived years of inadequate base funding from the province of Ontario by adopting rigidly conservative fiscal policies. In April 1990, for the first time in the Gallery's 90-year history, our Board of Trustees approved an operating budget that exceeded existing revenues. In particular, it was approved to rectify the deteriorating salary situation faced by our staff. AGO staff salaries had fallen to a level 25 percent below salaries paid at comparable cultural agencies and not-for-profit institutions in Toronto. This sapped morale, while failing to overcome the institution's operating shortfall.

The Ontario Ministry of Culture and Communications supported the decision of the AGO Board of Trustees and assisted us with a one-time grant of \$4 million at the end of the last fiscal year, allowing us to end the year with a balanced budget. The Ministry is now working with the AGO to convince the Ontario government to permanently increase the Gallery's operating base. The government will only make this commitment if it sees a clear demonstration of public support for the AGO.

We know that you, as a Member, value the impor-



tance of art and museums. Perhaps you come to the AGO to see a new exhibition, or some favourite galleries, or to attend a concert, film program or lecture series.

But did you know that throughout its history, the AGO has developed a Permanent Collection of 15,000 works spanning the Renaissance period through to modern day? This collection, which now values over \$500 million, has been built solely by private support – not public funds. The AGO maintains and preserves this collection on behalf of all the people of Ontario.

Did you know that the AGO's outreach programs are considered to be among the best in the world? That the AGO is Canada's largest resource of circulating exhibitions and educational programs? That in the past year, almost as many people saw AGO programs and events outside the Gallery as within it? If we do not receive our funding increase, all of our outreach programs, an important part of our provincial mandate, are in jeopardy.

If we do not receive our increase, many of the AGO's internationally recognized, progressive educational programs will also be cut. The AGO runs dozens of courses, workshops, teacher training seminars and family programs, and lends slides, videos and media kits Canada-wide. In addition, many of the 42,000 students who come on school visits to the AGO every year would no longer be accommodated.

The AGO is also committed to developing new program and exhibit enhancement ideas, and to sharing our resources and expertise with regional galleries and institutions across Ontario. But we cannot carry on without sufficient funding from the provincial government. Our funding problem has already grown so acute that even operating with our current budget



Scenes from the AGO (clockwise from top left): Two schoolgirls catch the spirit of Moore's reclining figures – each year, AGO tours introduce some 42,000 young people to art. Other interactive programs also sow the seeds of creativity.

deficit, 40 percent of school visit requests still go on a long waiting list. "Artists With Their Work", a valuable province-wide outreach program, turns down 50 percent of its booking requests. These are just two examples.

The staff and volunteers of the Art Gallery of Ontario work very hard to make this institution one that you can be truly proud of. The AGO plays a vital part in the cultural life of Ontario, and Canada. It is also an important contributor to the economic well-being of this province.

The AGO is very fortunate in having such a strong member base to draw on for support. Time and again, you have demonstrated your commitment to this institution – most recently in our Challenge '91 campaign – and we are deeply grateful.

If you believe in us and the work we do, please help. Fill in the postcard enclosed in this issue of the AGO News, and send it to Premier Bob Rae today. Get a friend to send one, too. Consider sending letters as well, and get your friends and neighbours to do the same. Start a petition.

Let's show the government that some 25,000 AGO Members stand solidly behind us.

Michael A. Hasley
President, AGO Board of Trustees

Glenn D. Lowry
Director

Exhibition October 17–January 5

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art



Gábor Bachman with, left, a model of his nine-meter-long *Free World* site installation. Below: Painter László Fehér.

BY CLARA HARGITTAY

WHEN THE EXHIBITION *FREE WORLDS: METAPHORS AND Realities in Contemporary Hungarian Art* opens at the AGO on October 17 in the presence of His Excellency Árpád Göncz, president of the Republic of Hungary, it will also mark the opening of *Hungary Reborn: The Hungarian Festival of the Arts*, an unprecedented ten-week, city-wide celebration of Hungarian culture that will bring to Toronto outstanding artists, dancers, musicians, composers, video artists, filmmakers, writers, architects and chefs from Hungary.

Hungary Reborn represents a unique collaboration between the AGO, the Hungarian Festival of the Arts foundation, numerous cultural organizations (Harbourfront, Roy Thomson Hall, the Craft Council, Music Toronto, New Music Concerts, O'Keefe Centre, the Toronto Symphony, among others), many generous sponsors from the public and private sectors both in Canada and Hungary, as well as a large contingent of volunteers from Toronto's Hungarian community.

Free Worlds, which served as a catalyst for the festival, is the first major exhibition of contemporary Hungarian art at an art museum in North America. During the show's initial research period, Chief Curator Roald Nasgaard and I (we share the curatorial responsibilities) visited Hungary several times beginning in 1989, and were eyewitnesses to some of the historic events that unfolded during that turbulent period.

During that first visit, the atmosphere in Budapest was charged with political excitement and, as guests of the Hungarian Art Fund and the Budapest Spring Festival, we were given a wonderful opportunity to experience the vitality of the cultural scene. During numerous studio visits and meetings with artists and museum colleagues, an energetic art world, occupied by several generations of artists and supported by a solid, if small, institutional infrastructure, revealed itself. We came away impressed with the quality of the work we saw and with the committed seriousness and existential awareness of these artists.

Since then, political events have been unfolding with astonishing speed in Europe. For people in North America and around the world it was the symbolic acts of deconstruction – the crumbling of the infamous Berlin Wall, the toppling of the Iron Curtain between Austria and Hungary – that signified the collapse of communism in Central Europe. The rise of the new democracies in the region calls for the reconstruction of a different cultural picture in a redefined European context.

Free Worlds presents the work of seven contemporary visual artists from Hungary: Gábor Bachman, Akos Birkas, Imre Bukta, László Fehér, El Kazovszkij, Sándor Pinczehelyi and Tamás Soós. Each is a strong and distinct personality on the Hungarian art scene. Having rejected the idea of a survey exhibition, Roald Nasgaard and I decided to select artists about whom we, as curators, developed the deepest convictions, and whose work, we felt, would speak most directly and authentically to a North American audience both on a universal and personal level. As Nasgaard writes, "We are looking at the work of artists who matured in the 1970s and 1980s at the same time as Western European art regained its full place in the international arena, and who were well informed about the work of their Western contemporaries and were subject to similar critical imperatives. This is also work that gains special incisiveness and its depth of conviction by its rootedness in the specific experiences of living in Hungary under, or with still fresh memories of, an oppressive Communist regime."



This art is not blatantly political or activist, however. It is political in the sense that individual existence and the fabric of life itself have been politicized in Hungarian society. Instead of being direct and brutal, these works are contemplative, inward looking, ironic and detached. Symbolism is often disguised under the cloak of theoretical and formal references. The work of these artists is enveloped in an ambiguous and evasive system of symbolism in which the central issues are cultural identity and the fear and loathing of compromise.

Former dissident writer Miklós Haraszti describes the above scenario in his book *The Velvet Prison: Artists under State Socialism*. This frightening, bitterly ironic account of the paralyzing effects of totalitarianism on culture gives a new meaning to censorship. What Haraszti describes is the emergence of a new aesthetic in which "censors and artists alike are entangled in a mutual embrace... and censorship is not the skin of culture but its skeleton."

The "aesthetic of censorship" informs Gábor Bachman's installation *Free World* and, to some extent, all the works in the exhibition, and, according to Roald Nasgaard, they all speak of "rifts and tensions and disappearing certainties." *Free World* (the title, which, in turn, suggested the AGO's exhibition title, implies a nostalgic reference to North America) serves as an entry into the exhibition. Built on-site in Toronto, the piece acts as a bridge between the rich traditions of the historic avant-garde (Hungarian artists and intellectuals contributed significantly to major international movements such as the Bauhaus) and the expressions

Middle row, from left: Imre Bukta with beard. Akos Birkas. Above, from left: Sándor Pinczehelyi, El Kazovszkij, Tamás Soós.

of a fledgling democratic society in the current chaotic, post-communist, post-industrial era.

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art is complemented by a continuously playing three-hour program of video art. The latter, featuring the work of 12 artists, was organized on behalf of the AGO by Nina Czegléd (Canada) and Miklós Peternák (Hungary). The exhibition is accompanied by a major catalogue, with contributions from the curators and three Hungarian experts: Kálmán Néray (director, Műcsarnok), Dr. Lóránd Hegyi (director, Museum Moderner Kunst, Vienna), and Dr. László Beke (chief curator, Hungarian National Gallery). An ambitious film program by Jim Shedden, *35 Years of Hungarian Cinema*, and a series of lectures organized by the AGO's Education Division, will extend the perimeters of discussion about Hungarian art in a broad social and cultural context.

Clara Hargittay, co-curator of *Free Worlds* with Roald Nasgaard, is coordinator of the Hungarian Festival of the Arts.

Sponsored by **The Andrew Sarlos Foundation and the Reichmann Family**. Organized and circulated by the Art Gallery of Ontario, Toronto, in collaboration with the Műcsarnok (Palace of Exhibitions), Budapest, and The Hungarian Festival of the Arts, Toronto. The exhibition has received support from the Hungarian Ministry of Culture and Education, the Hungarian Ministry of External Affairs, and The Canada Council.

35 Years of Hungarian Cinema



BY JIM SHEDDEN

IN THE THREE-AND-A-HALF DECADES FOLLOWING the aborted revolution of 1956, Hungary has garnered much attention internationally for its filmmaking. This series represents four moments in that rich history, starting with the brief period of liberalization between 1953 and 1956 and the rise of the auteurist cinema in the 1960s, when Hungary took its place in the forefront (alongside Italy, France, Germany and Japan) with such feature film directors as Miklós Jancsó, István Szabó and Márta Mészáros. Continuing with the development of the avant-garde, primarily at the Béla Balázs Studio, from 1965 to the present, the series concludes with the new wave of feature filmmakers. Emerging in the 1970s and 1980s, this group of artists is at the vanguard of world cinema.

Between 1945 and 1953, Hungarian cinema was almost exclusively under the sway of Socialist Realism. During Imre Nagy's brief reign, however, a number of more formally adventurous features were produced by such established filmmakers as Zoltán Fábri and Félix Máriássy, and younger artists such as Károly Makk. Following Nagy's defeat came what film scholars Mira and Antonin Liehm have called the "seven empty years of Hungarian cinema." The Kádár regime exercised strong control over filmmaking but, feeling confident politically, soon began to loosen its grip on cultural production, encouraging, in the words of György Arczél, Kádár's deputy minister of culture, works of art "that are not socialist in their conception, but that possess artistic merit." In 1959 the Béla Balázs Studio was formed in order to assist young filmmakers establish themselves. By 1961, films began to appear by artists who were to establish Hungary as one of the pre-eminent European filmmaking centres.

The work of Miklós Jancsó is the most politically eloquent and visually accomplished in Hungarian cinema. After making documentaries for a decade, and one undistinguished feature, *The Bells Have Gone to Rome*, Jancsó essentially initiated the Hungarian New Wave of the 1960s with *Canata*. This was the first of his attempts, inspired by Antonioni, to de-psychologize characters and actions in film. Jancsó's films since then are characterized by a conflict (often violent and usually political), established at the beginning of the film, and the ensuing see-sawing between the various sides, with broken allegiances and despotic power struggles. Jancsó avoids explaining the roots of the conflict. Instead, although his films are often based on actual historical incidents, he is more concerned to reflect on the nature of power, politics and violence in general.

In *The Round-Up* (1965, also known as *The Hopeless Ones*) Jancsó employs the full range of techniques that established him as one of cinema's true masters. Noted for his virtuosic balletic camera work, with its strategic use of wide-screen, long-take compositions, zooms, pans, and tracks, his other audio-visual idiosyncrasies

Director Gabor Bódy with still from *Narcissus and Psyche*.

and symbolic obsessions include the following: nudity as a signifier of humiliation, empty plains filled with foreboding horsemen circling their potential victims, the displacement of dialogue in favour of crude ideological sloganeering, rhetorical monologues and songs.

The extraordinary work of the avant-garde developed parallel to the New Wave. By and large, this movement has been the product of the Béla Balázs Studio (BBS), a government-supported organization that provides professional equipment and funding to amateur filmmakers. Like the New Wave, the Hungarian avant-garde is distinguished not by common thematic and formal techniques, but by a proliferation of individual approaches to cinema. Zoltán Huszár's *Elegy*, for example, the film usually cited as the first avant-garde production of the BBS, is a lyrical work, a form which persists to this day in Hungary. Later in the 1960s, conceptual artists such as Tamás Szentjóby took to deconstructing the film medium. By the early 1970s, this conceptual movement developed into a Hungarian variant of structural film, close in spirit to the contemporary British and German studies of filmic perception. Concurrently, Miklós Erdély, Dóra Maurer and others were developing "expanded cinema" Happenings, with multiple screen and loop projections often combined with live performance.

The recent economic and political liberalization in Hungary has, for the most part, been greeted with enthusiasm. The title of the arts festival of which this film series is a part, for example, is *Hungary Reborn* and the visual art component at the ACO, *Free Worlds*. Hungarian cinema in the late 1980s, however, has maintained the somewhat sombre outlook that has distinguished it since the mid-1950s. In Tarr's *Damnation*, a sense of life's meaninglessness pervades the narrative. Fehér's *Twilight* scrutinizes the tormented mental state of a man obsessed with the mind of a serial killer. The bleakest vision of the new Hungary, however, is to be found in Darday and Szalai's brilliant *The Documentator*, which suggests that the change in political and economic climate in Hungary is just the latest in a series of foreign occupations – this time, by America and the multinational corporations. No more police state, concentration camps and censorship; instead, McDonald's, television and pornography.

In the late 1980s, Hungary decentralized film production, thus allowing for the development of smaller, more independent production studios, greater artistic freedom, and increased possibilities for international co-productions. It is impossible to predict where Hungarian cinema is headed in the 1990s, but it is certain that over the past decade few other countries have been able to match Hungary's output of aesthetically and politically engaging cinema.

Jim Shedden is assistant programmer, film department

35 Years of Hungarian Cinema

Oct 20–Nov 22
Sponsored by Alliance Communications and supported by a generous grant from The Canada Council with considerable assistance from the Hungarian Ministry of Culture and Education and Hungarofilm. Booklet with descriptions of each film is available.
All films are at the ACO, 317 Dundas St.W. Tickets (\$5 per program) may be purchased one hour before screening outside The Jackman Hall (McCaull St. entrance); at the ACO's Info Desk after October 8 (11am–5:30pm, Wed to 9pm; or by telephone with major credit cards. 977-0414 ext268.

Sun Oct 20, 7pm
The Merry-Go-Round (dir Zoltán Fábri, 1955, 101 min, b/w)

Sun Oct 20, 9pm
Professor Hannibal (dir Z. Fábri, 1956, 92 min, b/w)

Tue Oct 22, 7pm
Diary for My Children (dir Márta Mészáros, 1984, 106 min, b/w)

Tue Oct 22, 9pm
Diary for My Loves (dir Márta Mészáros, 1987, 141 min, col)

Fri Oct 25, 7pm
Diary for My Mother and Father (dir Márta Mészáros, 1990, 114 min, col)

Sun Oct 27, 7pm
The House Under the Rocks (dir Károly Makk, 1950, 99 min, b/w)

Sun Oct 27, 9pm
Current (dir István Gadi, 1963, 89 min, b/w)

Tue Oct 29, 7pm
Hungarian Avant-Garde Film 1973–1982

Bird (dir András Szörtes, 1975, 8 min, col)

Forwards-Backwards Piano (dir Ladislav Galeta, 1977, 18 min, col)

Cavalry (dir István Antal, 1982, 13 min, col & b/w)

Learned Perfunctory Movements (dir Dóra Maurer, 1973, 10 min, b/w, silent)

Timing (dir Dóra Maurer, 1973–80, 10 min, b/w)

Katalin (dir Dóra Maurer, 1980, 10 min, b/w)

Trois Number Two, 18 Variations for Three Objectives and a Singer (dir Dóra Maurer, 1980, 12 min, b/w)

Tue Oct 29, 9pm
The Round-Up (dir Miklós Jancsó, 1965, 94 min, b/w)

Fri Nov 1, 7pm
Recent Avant-Garde Film

Sugar (dir László Rávisz & János Sugár, 1988, 7 min, col)

Cinematographic Images of Bartók (dir Péter Sulyi, 1989, 21 min, col, videotape)

PRÉMIAS (dir Ladislav Galeta, 1990, 10 min, col)

Remembering Man (dir István Jelenkő, 1990, 35 min, col)

Substitution for Miracles (dir Zsolt Verecs, 1991, 8 min, col)

Fri Nov 1, 9pm
Elektra (dir Miklós Jancsó, 1974, 76 min, col)

Sat Nov 2, 10am–4pm
Hungarian Cinema Symposium

A symposium on the past, present and future of Hungarian feature and avant-garde filmmaking. Panelists include scholars and filmmakers from Hungary, Canada and the United States. Details available from the ACO Film Dept: 977-0414 ext260.

Sun Nov 3, 7pm
Ekimam Woman's Feet Cold (dir János Kántus, 1984, 110 min, col)

Sun Nov 3, 9pm
Twilight (dir György Fehér, 1990, 99 min, b/w)

Tue Nov 5, 7pm
Hidden Parameters (1968, 22 min, b/w)

Dream Reconstructions (dir Miklós Erdély, 1977, 78 min, b/w)

Noted Erdély scholar Dr. László Beke, Hungarian National Gallery's chief curator, will introduce this screening and Erdély's films in general.

Fri Nov 8, 7pm
The Confrontation (dir Miklós Jancsó, 1968, 86 min, col)

Fri Nov 8, 9pm
Jesus Christ's Horoscope (dir Miklós Jancsó, 1988, 90 min, col)

Sun Nov 10, 1pm
The Documentator (dir István Darday & György Szalai, 1988, 215 min, col)

Tue Nov 12, 7pm
American Postcard (dir Gábor Bódy, 1975, 106 min, b/w)

Fri Nov 15, 7pm
Four Bagatelles (dir Gábor Bódy, 1973–75, 30 min, b/w)

Aldrin (dir László Vidoszky, 1976, 14 min, b/w)

Private History (dir Gábor Bódy, 1978, 25 min, b/w)

Sun Nov 17, 1pm
Narcissus and Psyche (dir Gábor Bódy, 1980, 180 min, col)

Tue Nov 18, 7pm
Elegy (dir Zoltán Huszár, 1965, 20 min, col)

Sinbad (dir Zoltán Huszár, 1971, 38 min, col)

Tue Nov 19, 9:15pm
Hungarian Avant-Garde Film Centre (dir Tamás Szentjóby, 1974–75, 36 min, b/w)

Relative Swing (dir Dóra Maurer, 1973–75, 11 min, b/w)

Zenon (dir Miklós Peternák, 1983, 11 min, b/w)

Funeral of Mozart (dir András Szörtes, 1984, 25 min, col)

Fri Nov 22, 7pm
Partita (1974, 45 min, b/w)

Version (dir Miklós Erdély, 1981, 60 min, b/w)

Fri Nov 22, 9pm
Damnation (dir Béla Tarr, 1987, 116 min, b/w)

Japanese Avant-Garde Film

A Tribute to Image Forum Oct 8–12

Since 1977, Tokyo's Image Forum has been the central organization devoted to avant-garde film in Japan. Image Forum exhibits Japanese and international film at weekly screenings and at an annual film festival, and distributes Japanese avant-garde film to other countries. In this series, the ACO pays tribute to Image Forum by presenting three evenings of Japanese films produced in the 1980s, work that is at the forefront of the international avant-garde. Presented in collaboration with Cinematheque Ontario's Young Japanese Cinema series in association with the Japan Foundation.

All films (16mm unless otherwise noted) are at the ACO. Tickets (\$5; ACO & Cinematheque Ontario members \$4; students \$3.50) may be purchased one hour before screening outside The Jackman Hall (McCaull St. entrance); at the ACO's Info Desk after October 1, or by telephone. Information: 977-0414 ext268.

Tue Oct 8, 7pm
Spots (dir Shinya Togari, 1989, 6 min, s8mm)

Rush (dir Harumi Fujii, 1990, 17 min)

Ammonite's Fan (dir Isao Yamada, 1983, 12 min)

School Studio (dir Yukio Hiruma, 1987, 15 min)

New Impersonation (dir Tokuhiko Ito, 1983, 18 min, s8mm)

Dream Running (dir Katsuo Kanai, 1987, 17 min)

Fri Oct 11, 7pm
Aesthesimetre (dir Akihiko Morishita, 1983, 3 min, s8mm)

(2) Bottom of the Sea (dir I.K.I.F., 1985, 2 min)

Tokyo House (dir Sumiaki Ishida, 1990, 7 min)

Japanese-English Pictionary (dir Koji Yamamura, 1989, 12 min)

Between Man (dir Yoichiro Senzawa, 1989, 6 min, s8mm)

Earth Stone (dir Isao Kato, 1986, 36 min, s8mm)

Personal Town (dir Keita Kurosaka, 1990, 30 min)

Sat Oct 12, 7pm
Continuous Rectangle (dir Ippei Harada, 1987, 13 min, s8mm)

Model (dir Makoto Tezuka, 1987, 9 min)

Pulse (dir Keiichi Minegishi, 1983, 8 min)

Wiper (dir Itaru Kato, 1985, 7 min)

Drifting (dir Mikio Yamazaki, 1990, 8 min)

Spacy (dir Takashi Ito, 1981, 10 min)

Box (1982, 8 min), *Drill* (1983, 5 min), *Grim* (1985, 7 min), *Wall* (1987, 7 min)

Extension Services

1991: Artreach 25

Travelling Exhibitions

AGO-circulated shows. Dates are subject to change.

Robert Fones: A Selected Survey
The Art Gallery of Peterborough
to Oct 6

SMS: A Collection of Original Multiples (Contact)
Art Gallery of Northumberland,
Cobourg, to Oct 16

Lyrical Visions: Turn-of-the-century American Paintings from the AGO (Contact)
W.K.P. Kennedy Gallery, North Bay
to Oct 19

Barbara Hepworth: The Art Gallery of Ontario Collection Artreach 25 Exhibition
Thunder Bay Art Gallery
Oct 11-Nov 10

John Massey: Six Prints (Contact)
W.B. Lewis Public Library,
Deep River Oct 14-Nov 10

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Thunder Bay Art Gallery
Oct 11-Nov 3
*Lisa Steele and Kim Tomczak, Speakers Service Oct 10

Ontario Landscape Painting
Kanata Public Library
*David Wistow, Speakers Service
Oct 22

Robert Fones: A Selected Survey
Art Gallery of Algoma, Sault Ste. Marie
Oct 24-Dec 1

"Artists with Their Work" Programs

Robert McNealy: Sculpture/Installation
Oakville Galleries: Gairloch Gallery
to Oct 27

Cinette Legaré: Sculpture/Installation
Article Inc., Windsor
to Oct 6

Janice Gurney: Painting
Laurentian University Museum and Art Centre, Sudbury
to Oct 20

Reinhard Reitzenstein: Sculpture
Woodstock Public Art Gallery
Oct 5-Nov 3

Ric Evans, Ron Martin, Ron Shuebrook: Painting
Burlington Cultural Centre
Oct 20-Nov 17

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art

October 17 - January 5

Free Worlds presents major installations, paintings and sculptures by seven contemporary Hungarian artists: Gábor Bachman, Ákos Birák, Imre Bukta, László Fehér, El Kazovszki, Sándor Pinczehelyi and Tamás Soós. A three-hour video program, featuring the work of 12 video artists, accompanies the exhibition. As well, there is a complementary film retrospective at the AGO that pays tribute to Hungarian cinema from the mid-1950s to the present. Free Worlds and 35 Years of Hungarian Cinema are part of *Hungary Reborn: A Festival of the Arts*.

Members' Preview and Opening Thursday October 17, 2-9pm

Members and their guests are invited to preview *Free Worlds* on October 17. Afternoon gallery talks are featured and screenings of avant-garde Hungarian films in The Jackman Hall will continue into the evening. Enjoy complimentary tea in the Walker Court from 3 to 5pm, with music and regular bar service after 5:30. At 6:30, His Excellency Árpád Göncz, President of the Republic of Hungary, will open both the exhibition and the Toronto-wide cultural festival. Members are also welcome to attend a gala banquet (\$250 per ticket/923-6245), in benefit of *Hungary Reborn*, later in the evening at the Royal York Hotel.



Once owned by the Prince of Wales, Thomas Gainsborough's c.1784 oil *The Harvest Wagon* was a 1941 gift to the AGO by Mr. and Mrs. Frank P. Wood. A generous donor, E.P. Wood is commemorated through other gifts, including fine portraits by Rembrandt and Hals.

Paulette Phillips: Performance, Video Screening
Artspace, Peterborough
Oct 24-26

Moir Clark: Printmaking
The Temiskaming Art Gallery,
Haileybury
Oct 29-Nov 23

Courses

The Great Masters: Leonardo, Reynolds and Gainsborough, Renoir

Dr. Francis Brown
The Jackman Hall
Thu Nov 7, 14, 21
(A) 1:15-3:15pm (B) 8:45-8:45pm
Dr. Brown continues his series of investigations into the lives and masterpieces of some of the outstanding names in the history of art, weaving a story that illuminates the artists' careers and major works, and provides insight into the artistic practices and cultural contexts that produced them. Fee: Mem/sen/stud \$45. Non-Mem \$50.

To Purchase Tickets:
In Person: Visit Education Services (Mon-Fri 8:30am-5pm, except holidays).

By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to The Art Gallery of Ontario, c/o Scheduling Office, Education Services. Please indicate series. Telephone: 979-6601 during office hours (visa, mc, amEx). Tickets held for pickup post-payment. Entrance via McCaul St. General admission seating. No refunds.

Lectures

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art

The following lectures complement the exhibition. The Jackman Hall. Free with AGO admission. General seating.



Contemporary Hungarian Art and the Vision of History
Lóránd Hegyi
Sun Oct 20, 3:30pm

Director of Vienna's Museum Moderner Kunst, Dr. Hegyi will discuss the development of contemporary art in Hungary through the 1980s and into the '90s. (At 5pm: a performance by artist Imre Bukta, Walker Court.)

Hybrid: Project and Cultural Narrative
George Legrády
Sun Oct 27, 2:30pm

Hungarian-born artist George Legrády, who has lived and worked in Canada and the US will explore influences of North America's shifting cultural and political environment on his work.

Catalysts of Change: Cultural Contexts for Contemporary Hungarian Art
Clara Hargittay
Sun Nov 3, 2:30pm

Exhibition co-curator Clara Hargittay provides insights into the cultural context of the works on exhibit.

Beyond Borders: A Discussion of Canadian and Hungarian Video Art
Nina Czeglédy
Wed Nov 6, 6pm

An independent video art curator working internationally, Nina Czeglédy contrasts Hungarian developments with those in Canada.

The Hungarian Avant-Garde in Context
Oliver A.J. Botar
Wed Nov 13, 8pm

University of Toronto doctoral candidate Oliver Botar places the Hungarian avant-garde within the context of 20th-century Hungarian Modernism.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at the Info Desk. Free with admission. For group tours 979-6601
Tue to Thu 12:15 & 2pm
Wed 6pm & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2 & 4pm

En français: le dimanche a 14h30, le mercredi a 18h45

Rendezvous with Art* Wed 6pm
Half-hour tour plus informal discussion. Free.

Artful Conversation** Fri 11:15
Half-hour tour, coffee and conversation. Free for seniors.

Signed Talk***
For the hard of hearing: last Saturday each month at 2.

Art in the Morning
Join us for refreshments followed by a special tour. Tickets \$7.50, Members \$6 (incl. GST).

Free Worlds
Wed Oct 30, 9:30am
Join Hungarian festival coordinator Clara Hargittay for an in-depth tour of contemporary Hungarian art. Meet at The Grange.

New Developments in the Canadian Wing
Wed Nov 27, 9:30am
Join education officer Douglas Worts and witness the evolution of the Canadian Wing.

Sunday Start with Art
Continental breakfast followed by a special tour. Tickets \$10, Members \$8 (incl. GST).

Free Worlds
Sun Oct 27, 11am
A tour of the Hungarian exhibition with festival coordinator Clara Hargittay. Meet at The Grange.

New Developments in the Canadian Wing
Sun Dec 8, 11am
David Wistow, education officer, will introduce us to the unfolding wonders of the Canadian Wing.

Tickets for Art in the Morning and Sunday Start with Art must be purchased in advance. Refunds available up until three working days before event. To order by mail from the Volunteer Office, see page 6; telecharge 977-0414 ext263.

Films

Noon-Hour Films
Fridays, 12:30pm in The Jackman Hall. Free with AGO admission. Entrance via AGO lobby.

Oct 4
State of the Art: Ideas and Images in the 1980s - Politics
(1986 cl. 54 min.)
Five artists (including Leon Golub and Hans Haacke) whose works have explicit political dimensions, from power structures to nuclear war.

Oct 11
State of the Art: Ideas and Images in the 1980s - Identity
(1986 cl. 54 min.)
Three views of artists: the international art world converging on the 1986 Sydney Biennale; a group of young black artists working on a mural in London; a New York painter exhibiting canvases created in collaboration with Andy Warhol.

Oct 18
My Happy Days in Hell, The Poetry of George Faludy
(1991 cl. 60 min.)
Presented in conjunction with the Hungarian Festival of the Arts, this tells the story of Hungary's most beloved poet of his generation. Faludy's tumultuous life and indomitable spirit illustrates the nature of the totalitarian state and mankind's ability to prevail.

Oct 25
To be announced

For Kids

Hands On
Sun Oct 6* 9:1 - May 31* 9:2,
12-4pm
Kids (4-12) and their parents are



Sun print: Children's Studio.

invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or 'paintings' made of light - then connect these experiences to the Gallery's contemporary and Old Master works. Pick up tickets for hourly sessions at the Info Desk (first-come, first-served). A parent-child program free with AGO admission.

Family and Community Studio
Oct 20, 1-4pm
(future dates TBA)
Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of

drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Entrance via Beverly St. 979-6621.

Advanced Studio
Sat Sep 14* 9:1 - Jun 6* 9:2

A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Fee: \$300, \$250 Members. Program generously funded by the Eaton Foundation. Shell Canada Scholarship Program supported by Shell Canada Limited.

Children's Studio
Sep 24* 9:1 - Jun 4* 9:2, 4-6pm

This popular 30-week studio is designed as an after-school program (4-6pm). Tuesdays ages 8-10, Wednesdays ages 11-13, Thursdays ages 14-18. Tuition (includes cost of all materials and supplies) \$45; \$285 Members.

Adult Studio
Wed & Thu Sep 25-Nov 28

Ten-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. For Francophones and francophiles there's a drawing course, *Les 101 vies d'une ligne*. Registration in person or by mail (cheques may be postdated to first day of class). Fee: \$200, \$150 Members.

Masters' Series (Adult)
Dates TBA, 7-10pm

Selected masterworks from the AGO collection serve as subjects for in-depth historical study and studio training. Previous studio experience required. Fee: \$200, \$150 Members.

977-0414 ext237; school tours 979-6601. A Volunteer Committee project.

Grange Luncheon Lectures

The World of Goldwin Smith: Toronto 1875-1910
Leaving behind the world of "Muddy York," our lecturers survey the energy and optimism of the Victorian era. The military outpost of colonial streets and simple Georgian buildings has almost disappeared. Many of the famous players and protagonists - Bishop Strachan, for example, and William Lyon Mackenzie - have left the scene, and The Grange no longer belongs to the Bouldtons. In 1875, a year after the death of William Henry, D'Arcy's son, his widow has married the English academic Goldwin Smith. In Toronto, it's a Victorian high noon.

"A Lively and Dashing Place"
Thu Oct 10, 11am

By 1880, when Walt Whitman wrote the above description in a letter, York had become the bustling commercial city of Toronto (56,000 inhabitants), with "work" and "progress" the key words. Confederalisation has united the provinces of British North America, and Upper Canada has become the province of Ontario. Timothy Eaton has opened his drygoods store on Yonge Street. A public transit system is beginning (closed on Sundays), and over 100 streets have gas lighting. Citizens are still very pro-British and anti-American, since the 1813 invasion and the Fenian Raids of 1866 are as yet too recent to be forgotten or forgotten. Descendants of British immigrants and United Empire Loyalists are the backbone of the financial and legal professions, and the Orange Order, which arrived with Irish immigrants, has influenced politics. Dr. Ronald Stagg, history department, George Brown College, will give us an overview of the life and times of our Victorian predecessors, who, with great gusto, were laying the foundations of our modern city.

Victorian Decorative Arts

Thu Oct 24, 11am
Queen Victoria's reign spanned many years and almost as many styles - although to some, "Victorian" means garish colour and excessive decoration. To quote a current critic, never was "so much ingenuity so widely misplaced." This is partly true, but Victoriana also included the Neo-Grec Revival, Arts and Crafts and the Aesthetic movements, and the sensuousness of Art Nouveau. Brian Musselwhite of the Royal Ontario Museum's European Department gives a light-hearted look at this fascinating era of aesthetics and "china mania."

Victorian Entertaining

Thu Nov 14, 11am
What a grand time it was for entertaining. With large houses and gardens, low food prices and servants available at negligible wages, the Victorian hostess could indulge in "the solemn joy of giving heavily ceremonial dinner parties." Multi-course meals, alternating to a modern digestion, would be followed by music in the drawing room performed by guests or the daughters of the house. Afternoon tea parties became fashionable, as did summer garden parties with lawn tennis, archery contests and croquet. No proper Victorian could ignore the formalities of calling cards or at-home days. Such rituals laid traps for the uninitiated, and were far better qualified than Dorothy Dunbar, executive director, Ontario Historical Society, to explain the complexities of the Victorian social scene.

Lecture/lunch \$12; series \$35. Reservations 977-0414 ext237.

Gallery Hopping

A Volunteer Committee project. Tickets/information: 977-0414 ext263.

A Glorious Day in the Country
Thu Oct 3, 9am

View the newly opened David Milne exhibition at the McMichael Canadian Art Collection in Kleinburg. En-

1 Tuesday

12:15-2 Tour

2 Wednesday

1:15-6:45pm Course: *The Golden Age in Flanders and Spain*
12:15-2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

3 Thursday

12:15-2 Tour

4 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

5 Saturday

2:45pm Tour

6 Sunday

12-4pm Hands On
2:45pm Tour
2:30pm Visite en français

8 Tuesday

12:15-2 Tour
7pm Japanese Avant-Garde Film

9 Wednesday

1:15-6:45pm Course: *The Golden Age in Flanders and Spain*
12:15-2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

10 Thursday

11am Grange Luncheon Lecture
12:15-2 Tour

11 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm Japanese Avant-Garde Film

12 Saturday

2:45pm Tour
7pm Japanese Avant-Garde Film

13 Sunday

12-4pm Hands On
2:45pm Tour
2:30pm Visite en français

15 Tuesday

12:15-2 Tour

16 Wednesday

1:15-6:45pm Course: *The Golden Age in Flanders and Spain*
12:15-2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7pm Young at Art
7:30pm Tour

17 Thursday

12:15-2 Tour
2-9pm Members' Preview: *Free Worlds*

18 Friday

Exhibition opens
Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
October 18 '91 - January 5 '92
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

19 Saturday

2:45pm Tour

20 Sunday

12-4pm Hands On
2:45pm Tour
2:30pm Visite en français
3:00pm Sunday Concert
3:30pm Lecture: *Lóránd Hegyi*
5pm Performance: *Imre Bukta*
7:30pm Hungarian Cinema

22 Tuesday

12:15-2 Tour
7:30pm Hungarian Cinema

23 Wednesday

1:15-6:45pm Course: *The Golden Age in Flanders and Spain*
12:15-2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

24 Thursday

12:15-2 Tour

25 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm Hungarian Cinema

26 Saturday

2pm Signed Tour
4pm Tour
9pm Young Associates Evening

27 Sunday

11am Sunday Start with Art
12-4pm Hands On
2:30pm Lecture: *George Legrady*
2:30pm Visite en français
7:30pm Hungarian Cinema

29 Tuesday

12:15-2 Tour
7:30pm Hungarian Cinema

30 Wednesday

9:30am Art in the Morning
1:15-6:45pm Course: *The Golden Age in Flanders and Spain*
12:15-2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

31 Thursday

12:15-2 Tour

joy a delicious lunch and tour the facilities of King Ranch Health Spa and Fitness Resort, followed by a visit to an artist's studio. Meet at the Rosedale subway station on Crescent Road. Advance purchase tickets (\$48 incl. lunch).

Pittsburgh Oct 22-24

Three-day bus trip to the Pittsburgh area includes a stop at the Albright-Knox Art Gallery in Buffalo; a visit to Fallingwater, the only remaining Frank Lloyd Wright house with its setting, original furnishings and art work intact; and a tour of the Carnegie Museum of Art's blockbuster show, *The Carnegie International 1991*.

New York City Nov 29 - Dec 1

Events in the "Big Apple" include a tour of the major exhibition of the Neo-Impressionist Georges Seurat at the Metropolitan Museum of Art and *Dislocations* - the works of six contemporary artists - at the Museum of Modern Art.



France: St. Paul de Vence.

Young Associates

Young Associates of the Ago (Club Ago) brings people (18-35) and art together through educational and social programs. Ago membership a prerequisite; va. membership \$15, \$5 for students (incl. GST). Information/tickets: 977-0414 ext263.

Young at Art Wed Oct 16, 7pm

Meet in the Art Rental and Sales Gallery for a tour and talk about the special October installation of contemporary art. Stay on for conversation and refreshments with fellow members. RSVP.

Factory '91 A Warholian Halloween Sat Oct 26, 9pm

Join Club Ago for the 4th Annual

Halloween party in the Activity Centre. Revel in Warhol's '60s at this, the paramount pop art party. Come and claim your fifteen minutes of fame. Tickets \$42.87 (incl. GST).

Travel AGO

A Volunteer Committee project. For details call 977-0414 ext263.

London & Rembrandt Mar 28 - Apr 5, 1992

Enjoy an in-depth look at the National Gallery and a private tour of the Rembrandt exhibition - just one of the highlights of an art-oriented tour that also includes a private showing of the Queen's Collection of Drawings at Windsor Castle, and a visit to the recently restored, neoclassical Spencer House in St. James. There's also time for shopping, dining and social events... an outstanding visit to one of the world's great cities.

Study in the South of France Apr 1992

Our third study tour takes us to the sunlit shores of the Riviera... Here we'll live and study at the Université Canadienne en France, set on a splendid estate above the village of Villefranche-sur-Mer. Lectures and excursions will focus on the Impressionists and 20th-century artists like Picasso and Matisse, who were inspired by the light and landscape of the Côte d'Azur. Add to that gardens, elegant châteaux, and medieval hill towns, plus a stay at the charming Hostellerie de Crillon-le-Brave near Avignon. Rich with Roman antiquities, this area also offers sensuous vistas of vineyards, olive groves and fields of lavender in Provence.



Pediment frame: Impulse Shop.

The Arts of Rome and Latium May 3-16, 1992

Spring is the ideal time to visit the Eternal City. Experience the grandeur of classical Rome and the Vatican collections. Savour Bernini's fountains, Borromini's architecture and the rediscovered



AGO Collection card (Book Shop): Robert Todd's c.1845 *The Ice Cone, Montmorency Falls, Quebec*.

colours of Michelangelo's Sistine Chapel. As well, we'll explore the countryside, the ancient province of Latium. Join us on our eight-day adventure. We'll sample Roman life - ancient and modern - and then embark on a fascinating exploration of Etruscan cities like Cerveteri and Tarquinia; Roman ruins at Ostia, Tivoli and Palestrina; Romanesque and Gothic monasteries at Monte Cassino and Fossanova; and the splendid gardens and villas of the Renaissance and Baroque. A truly different look at Italy.

Germany: A New Era Sep 11-23, 1992

Join us for a study in contrasts in the new Germany. Our tour documents IX, the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendamm, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Members' Activities

Please look for *Art in the Morning* and *Sunday Start with Art* programs under Talks and Tours.

Shops and Services

Art Rental and Sales Gallery

Our bins are full of new selections. There's something for everyone: adventurous contemporary works, traditional landscapes and still lifes... And different media (drawings, paintings, photographs, sculptures), from which to choose. Come in and let our friendly staff assist you with selections. Whether you want to rent or purchase, the art is designed to suit every budget. We're at 35 McCaul Street, 2nd floor. (Tue to Sat 10:30am-4pm, Sun 1-4:30pm.) A Volunteer Committee project. 979-6658.

The Book Shop

Drop by the Book Shop to preview four new notecards from the AGO collection: Robert Todd's c.1845 *The Ice Cone, Montmorency Falls, Quebec*; an 1859 *Nicholas for Young Folks* cover illustration; Marc-Aurèle de Foy Suzor-Collé's c.1911 *Staircase in Winter*; and a stylish, December 1914 cover from *Vogue*. Discover the fascinating world of Hungary through our selection of artists' catalogues and books on art, architecture, history and film. You might also want to browse through our postcards and gifts. To order: 979-6610.

The Impulse Shop

Be ready for Halloween with face-painting kits and glow-in-the-dark gearboxes. Children will also enjoy a magnetic puppet theatre, Geotax and Geospace marbles, Brio wooden pull toys (ladybugs and worms)

and a Brio mouse. For toddlers there are Hoobert pull toys, hardwood creations finished in bright non-toxic paint. The new Hoobert creations for children five years and over will also delight: two Make A Snake kits allow the creation of infinitely variable exotic serpents. Early Christmas shoppers can also find stopwatches, fine art puzzles (80, 125, 175 pieces), and silver-plated, architectural salt and pepper shakers - the pulley, rotunda, eiffel and beehive - from Moltura. Plus intertwined metal candlesticks from the Filo Di Ferro Collection based on designs from 14th-century France.

The Jewellery Shop

Come see our new selections of unique sculptural jewellery - perfect accessories for your fall wardrobe or wonderful early pur-

chases for the gift-giving season. A Volunteer Committee project. 977-0414 ext245.

The Reproduction Shop

The magnificent colours of the Canadian fall are duplicated on our walls as we feature works by such artists as Tom Thomson and A.Y. Jackson. Looking through the Inuit and Indian images you will find works by Jessie Oonark, Benjamin Chee Chee and Norval Morrisseau. Our international collection includes some excellent new reproductions of paintings in the National Gallery in London. Choose from works by the Old Masters or the Impressionists. We also carry colourful posters by Ian Ray and Paraghamian. The last one of Toronto includes the Dome. And ask about our extensive framing services. Member's discount on \$10+ sales. A Volunteer Committee project. 979-6607.

Edward P. Taylor Audio-Visual Centre

The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Research Library & Archives

Roman until further notice.

AGO Café

Fresh salads, sandwiches and other treats.

Memberships

New, renewal and gift memberships available at the Info Desk, or across the street at Ridley House. 979-6620.

Members' Lounge

Located beside the AGO Café. Special menu.



Victorian-style cast iron doorstop. At the Impulse Shop.

AGO NEWS

OCTOBER 1991

Editor
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Publisher
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Membership Services



Above and top: Young artists at the Gallery School.
Middle: A quiet moment at the AGO. (Thanks to strong Member support, the AGO collection continues to grow.)

Challenge '91 A Success

ON JULY 3 AN URGENT ANNOUNCEMENT WAS SENT BY Director Glenn Lowry to AGO Members telling them that the Gallery was falling \$200,000 short of the 1990/91 goal set for its Annual Giving Fund. Monies to the Annual Giving Fund help support our exhibition and education programs and continue to be a critical source of funds for art purchase.

"The implications are serious," Lowry wrote. "I believe we have no choice but to do all we can to protect the AGO tradition of excellence and ensure the financial health essential to beginning our new fundraising year with a clean canvas."

Coming to the Gallery's aid immediately, a private foundation generously offered a challenge grant, promising to match all gifts from Members—dollar for dollar—up to \$75,000. Under the banner *Challenge '91*, Members were urged to pull together to help the Gallery achieve its goal of raising \$1.2 million by July 31. And indeed they did!

A week later, the first return envelopes arrived at Ridley House and cheques began to tumble out. Each passing day, AGO Development staff waited anxiously for the morning mail, hoping this largesse would continue. We weren't disappointed! Contributions ranged from \$10, \$25, \$50...all the way up to \$2,500.

As of July 31, 842 Members had responded with gifts adding up to \$69,786. The matching grant doubled that amount, bringing the total to \$139,572. With funds from other sources added on, we were able to surpass our target of \$1.2 million. Together, we raised \$1,271,000 for the Gallery's Annual Giving Fund.

The strength of your membership support made all the difference. We hope you feel a genuine sense of pride in knowing that you, as an AGO Member, have made and continue to make such a difference to the Gallery. During these last difficult months, as the effects of the recession have become increasingly visible, it has been a real source of inspiration to know that the AGO family is behind us.

A special thank you to all our Members who participated by giving generously to our year-end campaign. Your individual participation made a significant difference to the Gallery and is truly appreciated by all of us at the AGO.

Gifts for the AGO



GIRL WITH CHICKEN, 1887. A SUBTLE YET VIGOROUS CANVAS of Wyatt Eaton's early maturity is one of a small group of recently donated paintings and prints from the famous turn-of-the-century collection of Montreal railway baron Sir William Van Home.

In Remembrance Betty Ann Elliott



In July, the AGO lost a special friend: collector, benefactor and volunteer Betty Ann Elliott.

Betty Ann served on the Gallery's Old Masters Collection Committee and was an active Curators' Circle member and a Patron Founder. Over the years, as a valued member of the Volunteer Committee, she provided assistance to The Grange and to such programs as Art Rental and Travel AGO.

Her special love (though not her only one) was old master drawings, especially ones from Italy and 19th-century France. Given her astute eye and instinct for quality, Betty Ann derived great pleasure from seeking out the society of scholars and fellow collectors in this field.

In April 1990, Betty Ann and her husband, Fraser, a past president of the Gallery, presented a major Impressionist canvas to the AGO: Alfred Sisley's 1876 *Vue de Saint-Cloud: effet de soleil*. With its light-struck colours and vast expanse of sky, this atmospheric landscape painting was a significant addition to the AGO's small but select collection of French Impressionist works.

Prior to that gift, in 1987 Betty Ann and Fraser also took a bold step to ensure the continuing growth and emergence of Canadian art. The Gallery's Canadian contemporary exhibition program, funded by the Fraser Elliott Foundation, provides showcase exhibitions for artists at the early or mid-stage of their careers. Ron Martin, Ian Carr-Harris and Irene Whitmore are among the beneficiaries of this program, as are thousands of past and future visitors to the AGO.

As well, upon completion of the Betty Ann and Fraser Elliott Gallery in the Stage II expansion, Gallery members and friends of Betty Ann will continue to experience her belief in art and in the AGO as a vital institution. The enthusiasm and dedication with which Betty Ann Elliott pursued her activities remains an inspiration to all the people she touched at the Gallery.

General Information

Admission (October)

Adults \$1
Seniors 50¢ with cards/Fri FREE
Students 50¢ (full-time with cards)
FREE: Members/children (under 12, accompanied) Wed 5:30–9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership

Individual \$45 Family/Dual \$60
Young Member \$20 (age 25 & under)
Nonresident \$30 (100 km beyond Toronto)
Supporting \$100 (tax-deductible donation)

Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone. Visa, MC, AmEx.

Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members

From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?

Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order

For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled

The AGO has a limited number of wheelchairs available.

Gallery Hours

Tue to Sun 11am–5:30pm. Wed to 9pm.

The Grange Hours

Tue to Sun 11–4pm. Wed also 6–9pm. Entrance via Grange Park.

Gallery Shops

Mon to Sun 10:30am–5:30pm, Wed to 9pm.

Art Rental and Sales Gallery

At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am–5pm, Wed to 8:30pm.

AGO Café

Mon to Fri 8:30am–5:30pm, Sat & Sun 10am–5:30pm, Wed to 9pm.

Members' Lounge

Open to Members and guests during gallery hours. Service from noon.

The Art Gallery of Ontario is funded by the people of Ontario through the Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto, Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.

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